

FIRST LESSONS FOR THE HARP

COMPRISING A SERIES OF GRADED
TECHNICAL EXERCISES AND MELODIOUS STUDIES
ACCORDING TO THE FAMOUS
HASSELMANS METHOD



BY
GERTRUDE INA ROBINSON

PRICE \$2.50

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*"Love took up the harp of Life,
And smote on all the chords with might."*

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Preface.

The author, in her experience as a teacher, has felt the need of a concise and attractive book for beginners on the double action harp. Much of merit has been given to the harp world for the more advanced student; but to the novice at the instrument, there is very little that is not tedious and severe.

The plan of this work is to give a variety to each lesson, and in so far as possible to make it melodious and interesting, while giving the principles of the technique in their essential forms.

This method for the double action harp is also applicable to the small harp taught in the key of C flat. There are a few places that the text runs an octave too high for the small harp, but in these cases it can always be played an octave lower and within the range of the small harp. The author is very favorable to the use of these harps in the kindergarten, as preparatory for the concert harp later.

Attention is called to the fact, that the correct position at the harp is most natural. For one of medium height, a chair nineteen inches high should be used. The harp should recline very lightly between the knees, and without resting on the shoulder, or feeling any weight of the instrument; which is so constructed as to balance at the angle at which it is played. Tipped slightly toward the player, it is easily controlled by the slightest touch of the knee. Reach out for the strings as you would for a book that was handed to you, with the elbows in a straight line with the hand.

Place the fingers on the strings with the thumb pointing up, and the second third and fourth fingers each on a string, and pointing toward the sounding board; then play the fingers, bringing each into the hand as you play, as if you were closing the hand. This gives a firm grasp on the strings and will develop a positive and smooth touch.


Having given sufficient cuts to illustrate this method, and with each exercise carefully fingered, it is hoped that to the earnest pupil, it will become in a large sense a self-teacher, and aid the novice to acquire the fundamental principles of this most fascinating instrument.

The Author.



GERTRUDE INA ROBINSON
SOLO HARPIST
MADISON SQUARE PRESBYTERIAN CHURCH
NEW YORK CITY

Teacher of the famous method of the late
ALPHONSE HASSELMANS
at the
Conservatory of Paris
France



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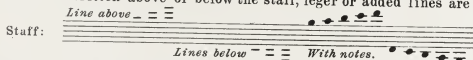
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MUSICAL NOTATION.

Musical sounds are represented upon paper by signs called *notes* which are written upon five lines and the spaces between them. These lines and spaces are called the *staff* or *stave*:



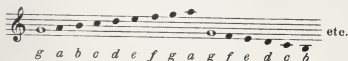
When notes are written above or below the staff, *leger* or *added* lines are used:



The notes are named from the letters of the alphabet: *A, B, C, D, E, F, G*. A sign called a *clef* is placed at the beginning of the staff and determines the name and position of the notes. Two clefs are in general use; the *treble* or *G* clef, and the *bass* or *F* clef. The *G* clef is placed on the second line of the staff:-



and fixes the names of all the notes above and below it:

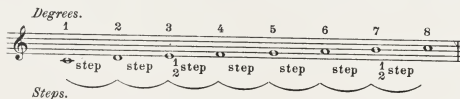


The *F* clef is placed upon the fourth line of the staff,



SCALES.

The *diatonic major scale* consists of seven tones, or degrees, and the eighth or octave from the first degree. These succeed each other by steps and half steps as follows:



FORM AND VALUE OF NOTES AND RESTS.

The value, or duration, of notes and rests is expressed by their different forms. The following table shows the comparative value of the notes.

1 *Whole note.*



2 *Half notes.*



4 *Quarters.*



8 *Eighths.*



16 *Sixteenths.*

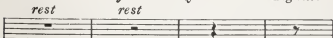


32 *Thirty seconds.*

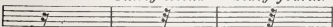


Each note has a corresponding rest as follows:

Whole note *Half note* *Quarter.* *Eighth.*



Sixteenth. *Thirty-second.* *Sixty-fourth.*



A dot after a note increases the value of the note by one half, thus:

A dotted whole note is equal to

A dotted half note is equal to

A dotted Quarter is equal to

A dotted Eighth is equal to

A second dot following a note increases the value of the note by one half the value of the first dot, thus:

is equal to etc.

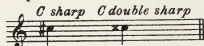
Dots after rests follow the same rule as those after notes.

CHROMATIC ALTERATIONS BY SHARPS, FLATS AND NATURALS.

The \sharp (sharp) placed before a note raises it a chromatic half-step, as C to C sharp:



The \natural (natural) restores a note which has been changed by the flat or sharp to its original position. The \times (double sharp) raises a note which is already sharp another half-step:



The $\sharp\sharp$ and $\flat\flat$ restore the note which has been raised by the \times or lowered by the $\flat\flat$ back to the original sharp or flat note. Sharps or flats placed at the beginning (Signature) of a piece affect all the notes upon which they are placed during the piece, unless they are contradicted by *accidental* flats, sharps, or naturals, and these only have effect in the measure where they occur.

DIFFERENT ORDERS OF TIME.

Time may be either *common* or *triple*, and is indicated at the beginning. The time signature shows how many notes of a certain kind there are in a measure. *Common* (or *duple*) time is indicated as follows: etc. *Triple time* is indicated by: etc.

The lower figure shows the *kind* of note, and the upper one the *number* of that kind in a measure; $\frac{3}{8}$ signifies that there are three eighth notes in a measure. *Compound triple time* is a contraction of two or more simple-triple measures into one, as, $\frac{6}{8}$ instead of $\frac{3}{4}$; $\frac{9}{8}$ instead of $\frac{3}{2}$, etc.

When a strain is played twice, two or more dots are placed by the side of the double-bar:

Double bar. Single bar

Double bar with repetition of the following strain.

Double bar with repetition of the preceding strain.

Double bar with repetition of both strains.

Sometimes the word "bis" is written over the measures to be repeated.

VARIOUS OTHER SIGNS.

\frown A *bind* or *tie* connects two or more notes of the same name.

\smile A *pause*, which lengthens at will the duration of a note or rest.

\lessgtr A *crescendo*, or gradual increase of tone.

\gtrless A *decrescendo*, or gradual decrease of tone.

\hookleftarrow A *swell* an increase and then a decrease of tone.

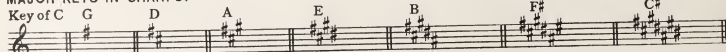
> Indicate that a marked accent is to be given to the note or chord over which it is placed.

The abbreviations *sf*, *fz*, *sfz*, *fp*, *rfz* etc. are also used for the same purpose.

$\%$ *Dal segno* (the sign), means to return to a similar sign.

SIGNATURES OF MAJOR SCALES.

MAJOR KEYS IN SHARPS.



MAJOR KEYS IN FLATS



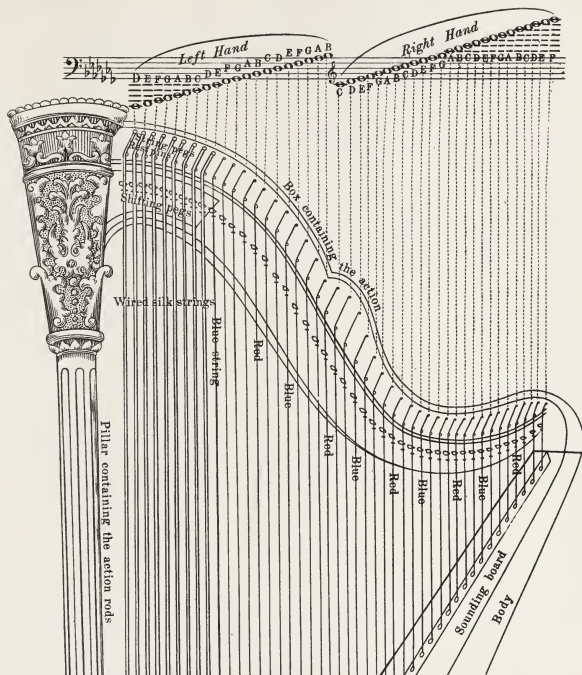


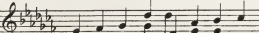



Plate showing the names of the strings and the relation of the letters to the treble and bass clefs.

HOW TO TUNE THE HARP.

To tune the harp make sure that all pedals are in the upper notch, because when the pedals are all up the strings are open, and this gives the natural key of the harp, seven flats, or C \flat .

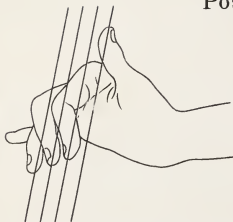
Then tune  string to  of the piano, and proceed to tune in thirds, fourths and fifths as follows; being careful to strike first the note with the stem down, and tuning the note with the stem up to it in perfect intervals.  Test the tuning by playing the

following chords;  and proceed in octaves up and down the scale, being careful to play first the note in the octave already tuned.

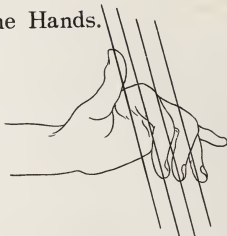
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First Lessons for the Harp.

Position of the Hands.



Position of right hand.

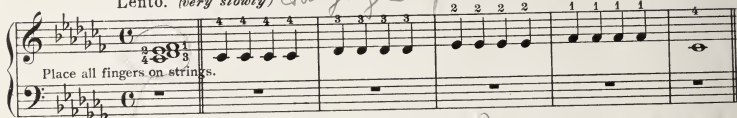


Position of left hand.

The fingering is marked according to the German method, the thumb being marked 1 and the other fingers in their order, 2-3-4, to the little finger, which is never used on the harp.

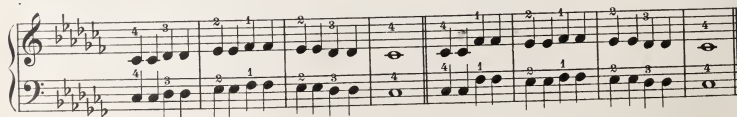
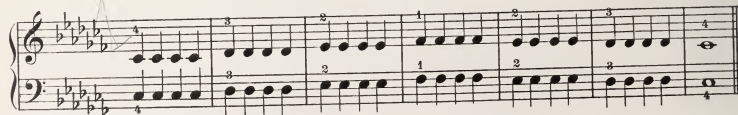
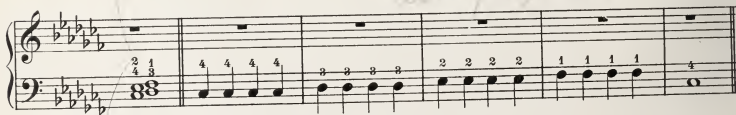
The natural key of the double action harp is Cb. All pedals must be in upper notch.

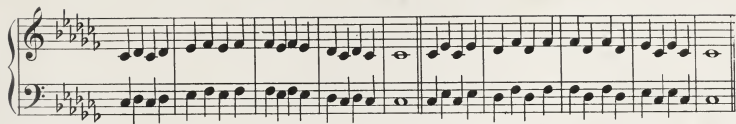
Lento. (very slowly) *All fingers placed*



Place all fingers on strings.

(Hold all fingers in position on strings while playing each in turn.)



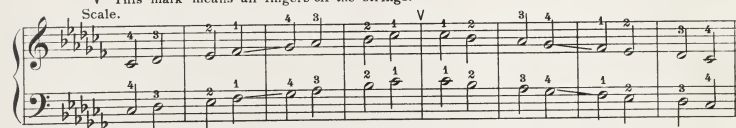


Leave each finger off after playing note but prepare next note.
This mark means prepare fingers. Play each hand separately, then together.



V This mark means all fingers off the strings.

Scale.



Chords.



Study of Scale in two Octaves.

Andante. (*Slowly.*)

The musical score is written for piano and consists of six systems. Each system contains a treble and a bass staff. The key signature is two flats (B-flat major), and the time signature is common time (C). The tempo is marked "Andante. (*Slowly.*)".

The first four systems feature eighth-note scale passages in both hands, with fingering numbers (1-4) and breath marks (v) indicated. The fifth and sixth systems feature block chords in the treble and a moving bass line.

System 1: Treble staff has eighth-note scales with fingering 4 3 2 1 and 4 3 2 1. Bass staff has eighth-note scales with fingering 4 3 2 1 and 4 3 2 1. A breath mark (v) is placed over the first measure of the treble staff.

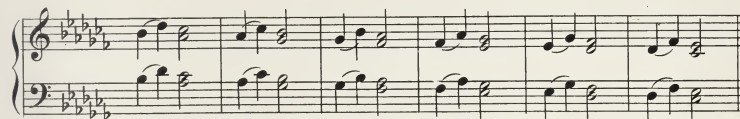
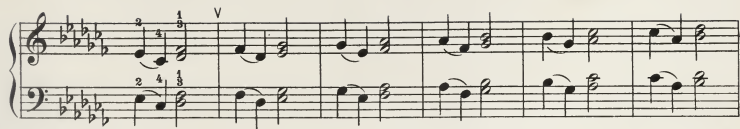
System 2: Treble staff has eighth-note scales with fingering 4 3 2 1 and 4 2 3 1. Bass staff has eighth-note scales with fingering 4 3 2 1 and 4 3 2 1. A breath mark (v) is placed over the first measure of the treble staff.

System 3: Treble staff has eighth-note scales with fingering 4 2 3 1 and 4 2 3 1. Bass staff has eighth-note scales with fingering 4 3 2 1 and 4 2 3 1. A breath mark (v) is placed over the first measure of the treble staff.

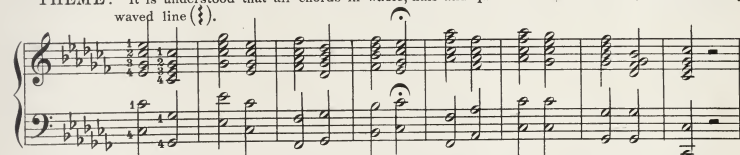
System 4: Treble staff has eighth-note scales with fingering 1 3 2 4 and 1 3 2 4. Bass staff has eighth-note scales with fingering 1 3 2 4 and 1 3 2 4. A breath mark (v) is placed over the first measure of the treble staff.

System 5: Treble staff has block chords with fingering 1 3 and 2 4. Bass staff has block chords with fingering 1 3 and 2 4. A breath mark (v) is placed over the first measure of the treble staff.

System 6: Treble staff has block chords with fingering 1 3 and 2 4. Bass staff has block chords with fingering 1 3 and 2 4. A breath mark (v) is placed over the first measure of the treble staff.



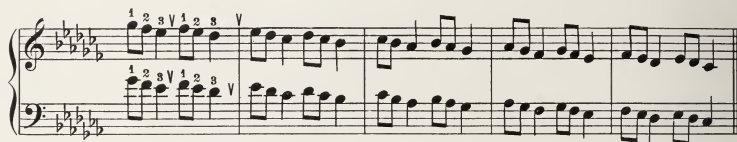
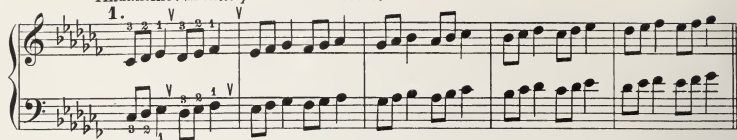
THEME. It is understood that all chords in whole, half and quarter notes are rolled, as indicated by waved line (\sim).



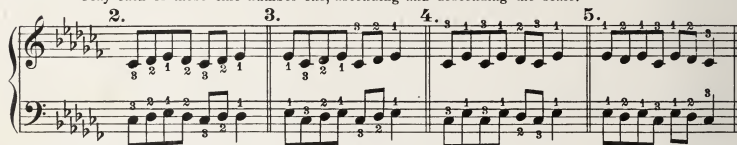
Play these two exercises like the above theme, breaking each chord into sixteenth notes.



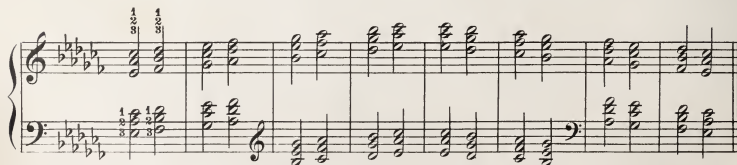
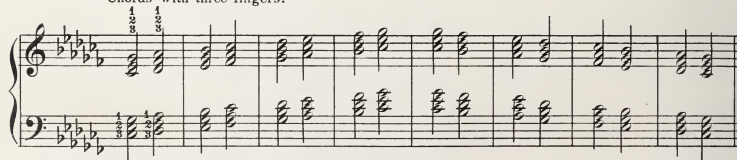
Three Finger Study.

Andantino. (*A little quicker than andante.*)

Play each of these like number one, ascending and descending the scale.

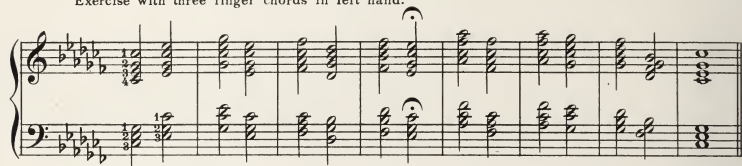


Chords with three fingers.





Exercise with three finger chords in left hand.



VARIATION.



Arpeggio Study.

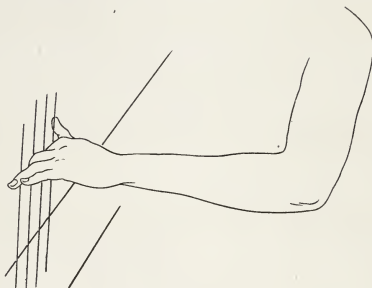
Position of the right arm.

The elbow must be at right angle with the strings, and the wrist slightly toward the strings.



Position of the left arm.

The elbow must be at right angle with the strings, and the wrist straight.



Hold all fingers in position on the strings except the one being used.

Moderato. (*moderately.*)





R.H. (Right hand)
L.H. (Left hand)
Arpeggio fingering.



Three systems of piano exercises in B-flat major, each consisting of a treble and bass staff. The exercises feature flowing sixteenth-note patterns. The first system includes 'v' (accents) and 'f' (forte) markings. The second and third systems also include 'v' markings.

Chords in different positions of fingering.

Two systems of piano exercises in B-flat major, each consisting of a treble and bass staff. The exercises focus on chords in different positions of fingering, with fingerings 1, 2, 3, and 4 indicated above the notes.

Four Finger Study.

Allegro. (*Lively.*)

Handwritten musical score for "The Rose Tree" in G major, 2/4 time. The score is written on two systems of grand staves. The first system contains measures 1-4, and the second system contains measures 5-8. The melody is in the right hand, and the accompaniment is in the left hand. Fingerings are indicated by numbers 1-4. A first ending bracket is shown above measures 7 and 8.

Play each of these like number one, ascending and descending the scale.

Play each of these like number one, ascending and descending.

Play the three following exercises descending the scale also. Skipping a string between first and second fingers.

Skipping a string between first and second fingers.

Skipping a string between second and third fingers.

Skipping a string between second and third fingers.

Skipping a string between third and fourth fingers.

Skipping a string between third and fourth fingers.

Arpeggios, four octaves.

The musical score consists of six systems of music, each containing two staves (treble and bass clef). The key signature is B-flat major (two flats). The first two systems are for the right hand only, with the left hand staff empty. The next four systems are for both hands. The music consists of four-octave arpeggios. Fingerings (1, 2, 3, 4) are indicated for the right hand in the first two systems and for both hands in the subsequent systems. A breath mark (V) is placed above the right hand in the first two systems and above the right hand in the fourth, fifth, and sixth systems. A dashed box labeled '8' is placed over the right hand in the fourth, fifth, and sixth systems, indicating an eight-measure phrase. The notation includes various articulation marks and slurs.

Placing hands one above the other.

Largo. (Slow and distinct.)

First system: *R.H.*, *L.H.*, *8va.*, *L.H.*, *R.H.*, *8va.*

Second system: *8va.*

Third system: *8va.*, *8va.*, *8va.*

Glissando Study.

LEGATO (Sliding of the fingers smoothly.)

^{1 1} This mark means to slide the thumb from one note to the next.

First system: *1 1 2 3 4*, *1 1 2 3 4*

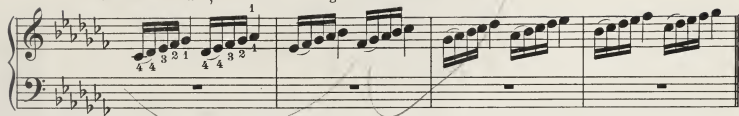
Second system: *1 1 2 3 4*, *1 1 2 3 4*

. After practising each hand separately, play them together.

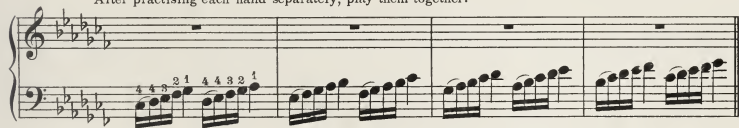
First system: *1 1 2 3 4*, *1 1 2 3 4*

Second system: *1 1 2 3 4*, *1 1 2 3 4*

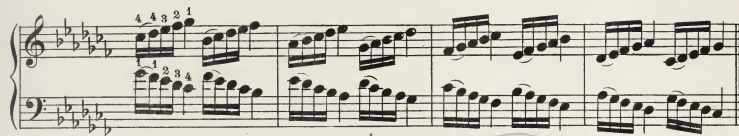
Do not prepare + prepare
 4 4 This mark means, draw the fourth finger from one note to the next.



After practising each hand separately, play them together.



Drawing fingers in opposite directions.



Practical Exercise.



Right hand.



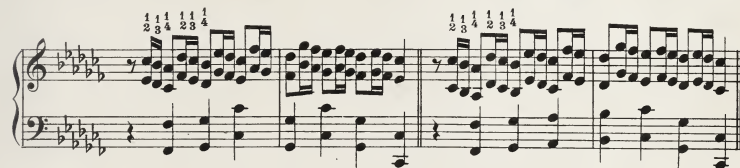
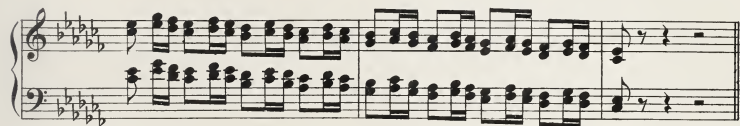
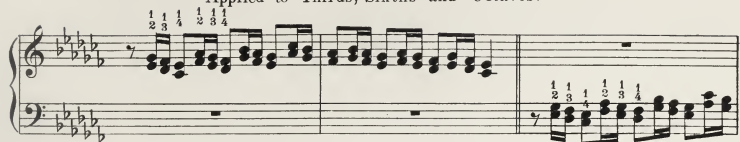
Left hand.



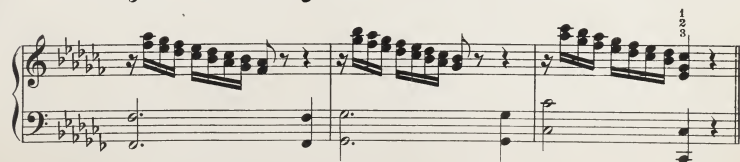
Study of Glissando

Applied to Thirds, Sixths and Octaves.

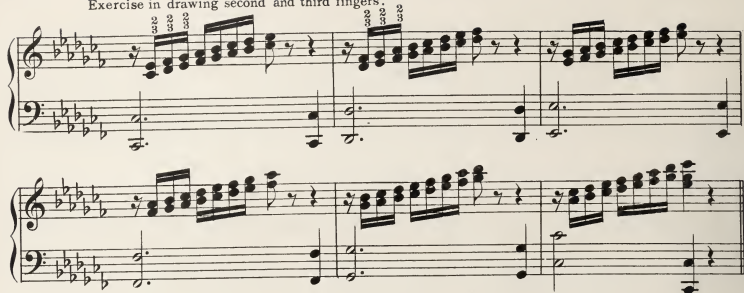
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Exercise in drawing thumb one octave.

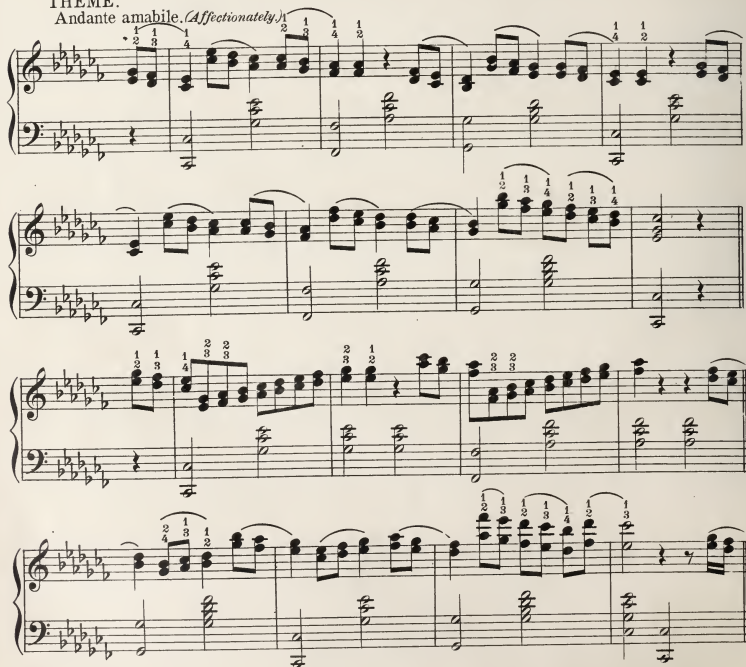


Exercise in drawing second and third fingers.



THEME.

Andante amabile. (*Affectionately*) ♩



A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes, including some beamed sixteenth notes. There are several measures with triplets indicated by a '3' over the notes. The score ends with a double bar line.

Musical score for "The Song of the Lark" by George Gershwin. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece begins with a 3-measure rest in the treble, followed by a series of eighth and sixteenth notes. A "loco" marking is present above the final measure of the melody. The score is marked "8va" (octave) and includes fingerings (1-4, 2-3, 3-2) and breath marks.

lay 2-3-4 fingers flat on strings and draw them over.

[illegible]

Exercise in connected fifth and sixth.

Cantabile. (*In a singing manner.*)

[illegible]

The musical score for 'The Merry Widow' waltz is presented in 3/4 time. The right hand features a complex melodic line with many triplets and sixteenth notes, while the left hand provides a simple bass line with occasional chords and rests. The key signature is one flat (B-flat), and the time signature is 3/4.

Octave Study.

Keep second and third fingers well in the hand.

First system of the Octave Study. The first staff (treble clef) contains a series of eighth-note chords, with a 4/4 time signature. The second staff (bass clef) contains a series of eighth-note chords. The music is divided into two measures by a double bar line.

Slide the thumb from one string to the next.

Second system of the Octave Study. The first staff (treble clef) contains a series of eighth-note chords, with a 4/4 time signature. The second staff (bass clef) contains a series of eighth-note chords. The music is divided into two measures by a double bar line. The second measure of the first staff has a 'V' marking above it, indicating a slide of the thumb.

Accord Study.

Fingering of intervals of third with octave.

Fingering of intervals of third with octave.

Fingering of different intervals with octave.

A musical score for piano, titled "Fingering of different intervals with octave." The score is written for both Left Hand (L.H.) and Right Hand (R.H.) staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The L.H. part consists of a series of chords, each with a specific fingering indicated by numbers 1-4. The R.H. part consists of a series of intervals, each with a specific fingering indicated by numbers 1-4. The intervals are: 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, and 8th. The score is divided into two systems, each with four measures. The first system shows the L.H. and R.H. parts for the first four intervals. The second system shows the L.H. and R.H. parts for the last four intervals. The score is a study for fingerings and octaves.

THEME and VARIATION.

Sostenuto. (*In a sustained manner.*)

Sostenuto. (In a sustained manner.)

A musical score for a piano piece, likely a Chopin Nocturne. The score is written for a grand piano, with a treble and bass staff. The key signature is B-flat major (two flats). The tempo is marked 'Sostenuto. (In a sustained manner.)'. The music features a slow, sustained melody in the right hand, often with triplets, and a more active, flowing accompaniment in the left hand. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is presented in a single system with a repeat sign at the end.

Carry each of these through the above theme.

VAR. 1.

5.

6.

Rapid Scale Study.

27

Continue these exercises one octave ascending and descending.

Three rapid scale exercises in G major (one sharp, F#). Exercise 1 is in 4/4 time, marked with a '4' and a '1' above the first measure. Exercise 2 is in 4/4 time, marked with a '4' and a '1' above the first measure. Exercise 3 is in 4/4 time, marked with a '3' and a '4' above the first measure. Each exercise consists of an ascending and a descending scale, with fingerings indicated by numbers 1-4 above or below the notes.

All tones even. No accent.

A rapid scale exercise in G major, one octave ascending and descending. The notation includes fingerings (1, 4) and a '4' above the first measure. The exercise is marked with a '4' and a '1' above the first measure. The tempo is indicated by a '4' and a '1' above the first measure.

Accent on the first finger.

A rapid scale exercise in G major, one octave ascending and descending. The notation includes fingerings (1, 4) and a '4' above the first measure. The exercise is marked with a '4' and a '1' above the first measure. The tempo is indicated by a '4' and a '1' above the first measure.

Accent on the fourth finger.

A rapid scale exercise in G major, one octave ascending and descending. The notation includes fingerings (1, 4) and a '4' above the first measure. The exercise is marked with a '4' and a '1' above the first measure. The tempo is indicated by a '4' and a '1' above the first measure.

Accent on the third finger.

A rapid scale exercise in G major, one octave ascending and descending. The notation includes fingerings (1, 4) and a '4' above the first measure. The exercise is marked with a '4' and a '1' above the first measure. The tempo is indicated by a '4' and a '1' above the first measure.

Accent on the second finger.

A rapid scale exercise in G major, one octave ascending and descending. The notation includes fingerings (1, 4) and a '4' above the first measure. The exercise is marked with a '4' and a '1' above the first measure. The tempo is indicated by a '4' and a '1' above the first measure.

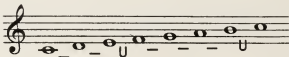
The Major Scales.

The clearest way to define a major scale, as it answers to the requirements of the human ear, is to say that it is manly; that is, strong, sturdy, plain. It is the masculine thought of the musical world, while the minor is the feminine; clinging, complicated, dependant. Each so different, yet so essential to each other. The masculine major must have been created first, else the feminine minor could never have existed. Equally capable of the expression of joy and sorrow, yet strongest in their harmonious union, the minor strengthening the original requirements of the ear for Divine expression, the major.

The form of the major, is, therefore, determined by this requirement of the ear, which must serve as a rule for all major scales. Thus we find it necessary to have, two whole tones, one half tone, three whole tones, one half tone, in this order: — U — — U

— = indicates whole tone.

U = indicates half tone.



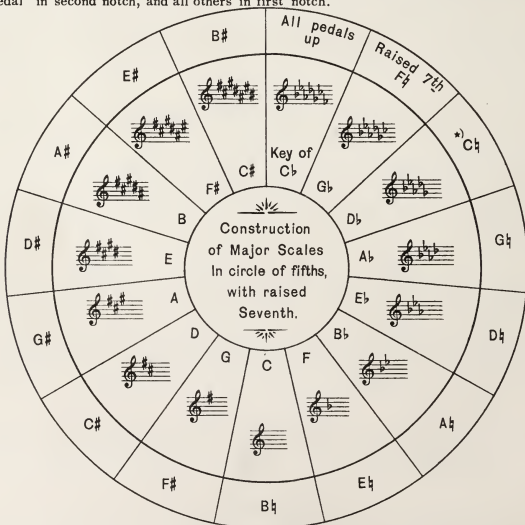
From this we form the following rule:

Build the major scales in a circle of five, and raise every new seventh retaining the raised sevenths of the preceding scales.

For example; beginning with C \flat we count five, and find G \flat to be the key note of the next scale; from G \flat we count seven, and find the raised tone of the new scale F \sharp .

Again; beginning with G \flat we count five to find the new keynote, and again we count seven to find the raised note, and retain the raised tone in the key of G \flat .

The raised 7^{ths} are contained in the outer circle, and indicate pedals used. F \sharp means pedal in first notch. F \sharp indicates pedal in second notch, and all others in first notch.



* The raised 7th of preceding key is retained, together with the new 7th, that is; Key of D \flat -has F \sharp and C \sharp etc.

Major Flat Scales

And How to Fix Pedals for each Key.

Key of C \flat Major.

All pedals up.

Fingered the same for both hands.

Key of G \flat Major.

F pedal in first notch. All others up.

Fix.F4

The musical score for 'Fix.F4' is written for a grand staff (treble and bass clefs) in a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 2/2. The piece begins with a treble staff containing a whole note chord (F4, A4, C5) and a bass staff containing a whole note chord (B3, D4, F4). This is followed by a series of eighth notes in both staves, creating a melodic line. The piece concludes with a final whole note chord in both staves (F4, A4, C5).

Key of D \flat Major.

F C pedals in first notch. All others up.

Fix F# C#

Key of A \flat Major.

F C G pedals in first notch. All others up.

Fix F# C# G#

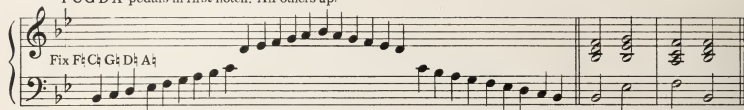
Key of E \flat Major.

F C G D pedals in first notch. All others up.

The first system of the musical score for 'The Song of the Lark' is shown. It consists of a treble and a bass staff, both in the key of B-flat major (two flats). The treble staff begins with a melodic line: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). Below this line, the notes F4, G4, A4, B4, and D4 are written as whole notes. The bass staff begins with a melodic line: D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (half). Below this line, the notes D3, E3, F3, G3, and A3 are written as whole notes. The system concludes with a double bar line, followed by two measures of sustained chords in both staves.

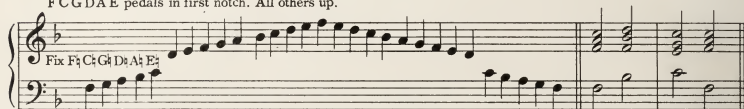
Key of B \flat Major.

F C G D A pedals in first notch. All others up.



Key of F Major.

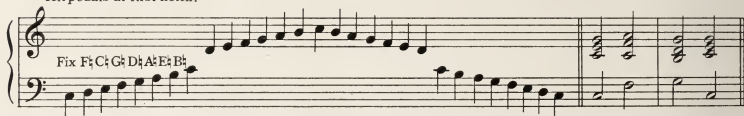
F C G D A E pedals in first notch. All others up.



Central and Normal Scale of C Major

Key of C Major.

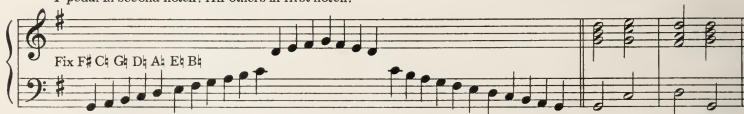
All pedals in first notch.



Major Sharp Scales

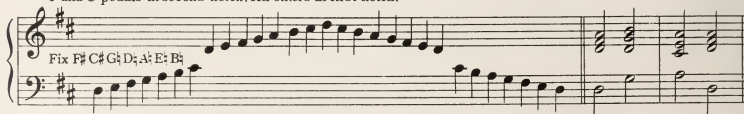
Key of G.

F pedal in second notch. All others in first notch.



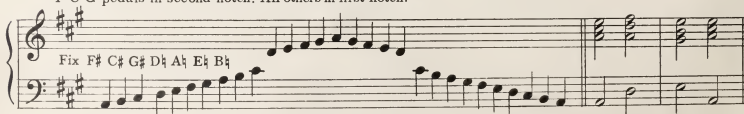
Key of D.

F and C pedals in second notch. All others in first notch.



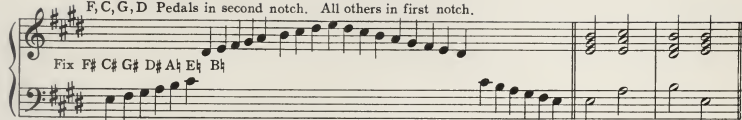
Key of A.

F C G pedals in second notch. All others in first notch.



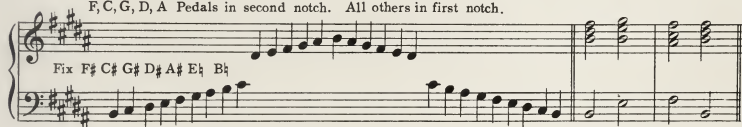
Key of E.

F, C, G, D Pedals in second notch. All others in first notch.



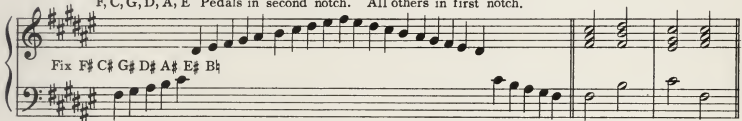
Key of B major.

F, C, G, D, A Pedals in second notch. All others in first notch.



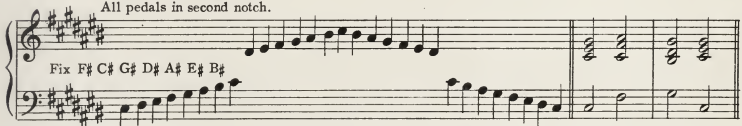
Key of F# major.

F, C, G, D, A, E Pedals in second notch. All others in first notch.



Key of C# major.

All pedals in second notch.



To Fix Key on Small Harp.

To fix keys for small harp in the flat signatures: Tune the harp to C \flat (flat) in the open string, and use levers as indicated for each key; for instance, "F \sharp " means, to close all F levers, leaving all others in the open string.

To fix keys in the sharp signatures for small harp: Tune the harp to C natural in the open string, and fix all levers as indicated to be sharped, leaving all others open. For instance; "F \sharp " means, close all F levers, and leave all others open.

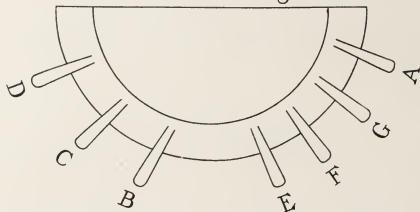
Thus you will notice, that the key of G flat has all F levers closed, and the key of G has all F levers closed, etc, and that the difference of pitch is obtained by tuning a half tone higher, for the higher key; so that the use of the levers remains the same for both keys.

Pedal Study.

(MODULATION OF KEYS.)

Position of Pedals.

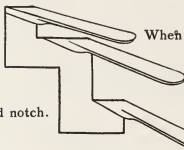
Left *Right*



Upper position.

First notch.

Second notch.



When the pedal is up, the string is open and the tone is flat.

When the pedal is in the first notch the tone is natural.

When the pedal is in the second notch the tone is sharp.

Modulation from the key of $C\flat$ through the flat keys to the key of C

Key of $C\flat$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{2}{3}$ $\frac{2}{3}$ into key of $G\flat$ into key of

Fix $F\sharp$ Fix $C\sharp$

$D\flat$ into key of $A\flat$ into key of

Fix $G\sharp$ Fix $D\sharp$

E^b into key of B^b into key of

Fix A^{\sharp} Fix E^{\sharp}

F into key of C

Fix B^{\sharp}

Modulation from the key of C through the sharp keys to the key of C^{\sharp} .
key of C into key of G into key of

Fix F^{\sharp} Fix C^{\sharp}

D into key of A into key of

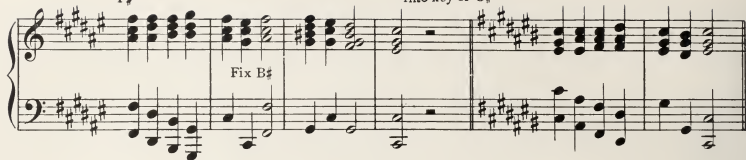
Fix G^{\sharp} Fix D^{\sharp}

E into key of B into key of

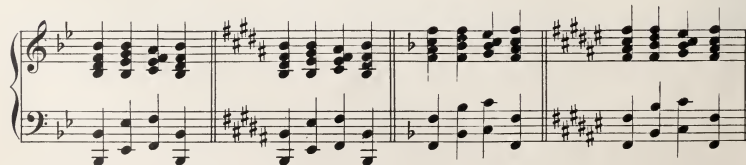
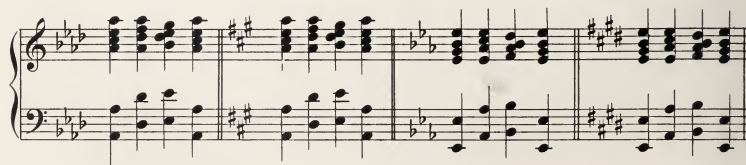
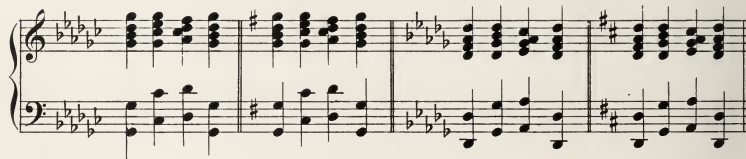
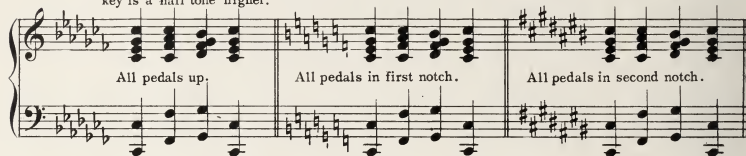
Fix A^{\sharp} Fix E^{\sharp}

F#

into key of C#



Keys on the same letter have pedals in same position, but one notch lower when corresponding key is a half tone higher.



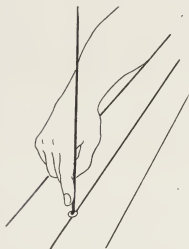
Study of Près de la Table.

In the following studies there will be an exercise in each of the major keys with a theme in which this special form of technique, demonstrated in the exercise, is used in its practical application.

Près de la Table means to play the note at the end of the string nearest the sounding board, with the end of the second finger where single notes are used, and with the second and third fingers where two notes are used together.

The tension of the string is greater here, and considerable strength should be used.

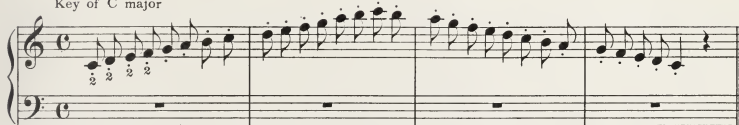
Position of right hand.



Position of left hand.



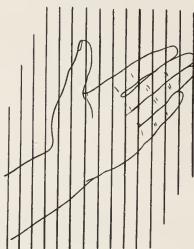
Key of C major





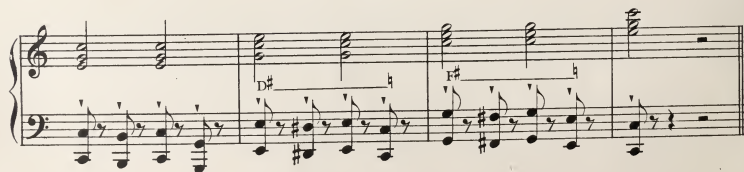
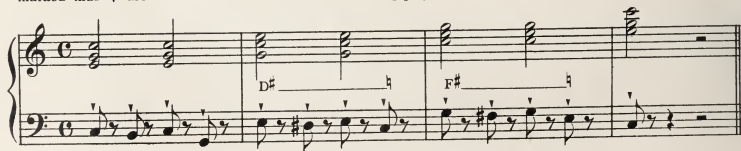
Étouffé Study.

Étouffé position.



♠ or ▼ Étouffé sign over or under notes means to stifle or smother them with the palm of the hand after playing. > Sign means to play chord sharply together.

Staccato sign • means dainty short tone and often played En table (at the sounding board) Chords marked thus ♠ are struck with the flat hand after being played.



R.H. en table.

Deciso. (*Decisively.*)

Study in Legato Touch and Crossing Hands.

Play in the middle of the strings and move the hand directly from one chord to the next.

Key of F major.

R.H. exercise. *L.H. exercise.*

Exercise in crossing the hands.

L.H. *R.H.* *L.H.*

MELODY

Con moto. (With motion.)

Press right hand toward the left side and play very smoothly.

pp *Bb* *pp*

L.H. *L.H.* *L.H.*

mf *p* *cresc.* *f* *rit.*

p *dim.* *pp* *rit.*

Harmonic Study

39

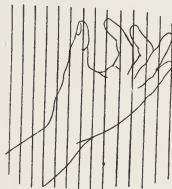
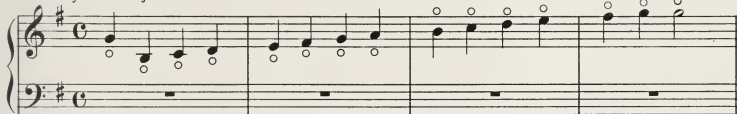


Harmonic position of right hand.

○ Harmonic sign over or under the note.

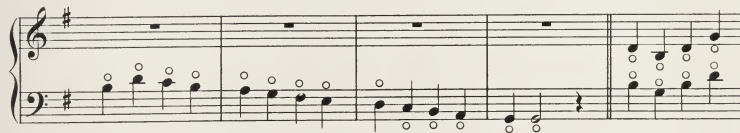
The harmonic in the R. H. is made by closing the hand and placing the string between the first and second joints of the second finger, pressing it firmly while the thumb plays the note.

Key of G major.



Harmonic position of left hand.

The harmonic in the L. H. is made by pressing the string firmly with the side of the hand, while playing the string, and turning the hand from you as you play the note.



The Bells of Shandon.

Rev. FRANCIS MAHONY.

Handwritten: 9-26-50

Study of Arpeggios and Synonyms

In playing arpeggios be careful to place the fingers from one note to the next, having the following note prepared before the first is played.

When the same tone is produced on different strings it is called a synonym.

Where notes are repeated, as in the following exercise, for instance, B \flat is played twice in succession, set the A \sharp pedal, and play the second B \flat on the A string.

Key of B \flat major.

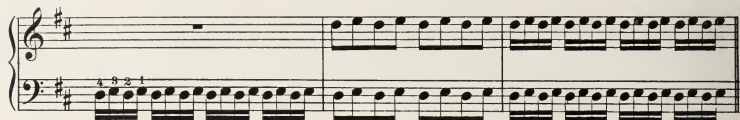
THEME. with Arpeggio accompaniment and the synonyms used.
Legato.

The musical score is written for piano in B-flat major and 6/4 time. It consists of six systems of music, each with a treble and bass staff. The bass staff features a continuous arpeggiated accompaniment. The treble staff contains the main melody. Chord symbols (A♭, A♯, E♭) are placed above the treble staff in the first two systems. The tempo marking "a tempo" appears in the third and fifth systems. The marking "rit." (ritardando) appears in the second, fourth, and sixth systems. The piece concludes with a final chord and a fermata.

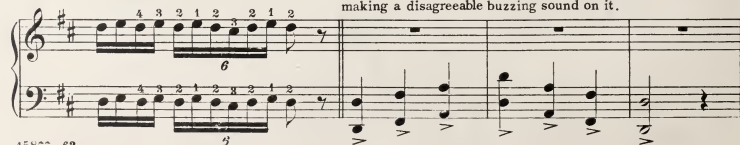
Trill Study.

To play the trill, point the fingers well down and the thumb up, and be careful to replace the fourth finger as far down on the string as possible.

Key of D major.



When octaves for the left hand are marked thus (>) use the open hand flat over the strings and well above the middle of the strings. This will give a positive tone without striking the next string and making a disagreeable buzzing sound on it.



Exercise in trills and grace notes.

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is D major (two sharps). The exercise focuses on trills and grace notes, with various fingerings indicated by numbers 1-5. Slurs are used to group notes, and dynamic markings like *8va* (octave) are present. The notation includes many beamed sixteenth and thirty-second notes, as well as trills and grace notes. The bass staff often features sustained chords or single notes, while the treble staff contains the more complex melodic lines with trills and grace notes.

Study of Arpeggios as Embellishments for Themes.

Key of E \flat major.

8va.....

Groves of Blarney.

(Last Rose of Summer.)

THOMAS MOORE.

Arr. by Gertrude Ina Robinson.

Andante sostenuto.

a tempo.

VARIATION.

8va

8va

8va

D#

8va

The musical score consists of five systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat). The notation includes various musical elements:

- System 1:** Features rapid sixteenth-note passages in the treble staff, with the marking *8va* (octave up) above the staff. The bass staff has whole notes and rests.
- System 2:** Continues the sixteenth-note patterns in the treble staff, with *8va* markings. The bass staff has whole notes.
- System 3:** Shows a more melodic line in the treble staff with some sixteenth-note runs, and a more active bass line. A *8va* marking is present.
- System 4:** Includes a *ff* (fortissimo) dynamic marking in the bass staff. The treble staff has chords and moving lines. The text "En table." appears in the right margin of the system.
- System 5:** Features complex sixteenth-note passages in both staves, with multiple *8va* markings.



Study of Technique in Thumb and Second Finger.

Keep the thumb well up, and bend the first knuckle slightly as you play, placing the second finger as far as possible from the thumb and pointing toward the sounding board.

Key of A major. *8va*

The musical score is written for piano and consists of six systems of two staves each. The key signature is A major (two sharps) and the time signature is 4/4. The right hand plays a continuous melody with various fingerings indicated by numbers 1-4. The left hand plays a simple harmonic accompaniment. The piece is marked '8va' (octave) and includes a key signature change to A major (two sharps).

THEME illustrating this form of technique.

Legato. 1 2 1 2

The musical score consists of six systems, each with a treble and bass staff. The key signature is G major (one sharp). The time signature is 4/4.

- System 1:** Treble staff begins with a slur over a quarter note G4 and an eighth note A4, followed by a quarter rest. Bass staff has a half note G2. Treble staff continues with a quarter note B4, an eighth note A4, a quarter note G4, and a quarter note F#4. Bass staff has a half note F#2.
- System 2:** Treble staff has a quarter rest, followed by an eighth note G4, a quarter note A4, an eighth note G4, a quarter note F#4, and a quarter note E4. Bass staff has a half note E2. Treble staff continues with a quarter note D4, an eighth note C#4, a quarter note B3, and a quarter note A3. Bass staff has a half note D2.
- System 3:** Treble staff has a quarter note G4, an eighth note A4, a quarter note B4, an eighth note A4, a quarter note G4, and a quarter note F#4. Bass staff has a half note F#2. Treble staff continues with a quarter note E4, an eighth note D4, a quarter note C#4, and a quarter note B3. Bass staff has a half note E2.
- System 4:** Treble staff has a quarter note A4, an eighth note B4, a quarter note C#5, an eighth note B4, a quarter note A4, and a quarter note G4. Bass staff has a half note G2. Treble staff continues with a quarter note F#4, an eighth note E4, a quarter note D4, and a quarter note C#4. Bass staff has a half note F#2.
- System 5:** Treble staff has a quarter note G4, an eighth note A4, a quarter note B4, an eighth note A4, a quarter note G4, and a quarter note F#4. Bass staff has a half note F#2. Treble staff continues with a quarter note E4, an eighth note D4, a quarter note C#4, and a quarter note B3. Bass staff has a half note E2. Treble staff ends with a quarter note A4, an eighth note G4, a quarter note F#4, and a quarter note E4. Bass staff has a half note D2.
- System 6:** Treble staff has a quarter note G4, an eighth note A4, a quarter note B4, an eighth note A4, a quarter note G4, and a quarter note F#4. Bass staff has a half note F#2. Treble staff continues with a quarter note E4, an eighth note D4, a quarter note C#4, and a quarter note B3. Bass staff has a half note E2. Treble staff ends with a quarter note A4, an eighth note G4, a quarter note F#4, and a quarter note E4. Bass staff has a half note D2.

Dynamic markings include *p* (piano) and *f* (forte). Tempo markings include *cresc.* (crescendo), *rit.* (ritardando), and *a tempo*.

Pedal Study.

Place the pedals in each notch as indicated, keeping the heel firmly on the floor, and use the pedals positively and quietly.

Key of A♭ major.

Tranquillo. (*Calmly.*)

The musical score consists of five systems of music, each with a grand staff (treble and bass clefs). The key signature is A-flat major (three flats). The tempo is marked "Tranquillo. (*Calmly.*)". The first system begins with a piano (*p*) dynamic. The second system features a *D*₄ pedal mark. The third system includes *E*₄, *D*₄, and *B*₄ *D*₄ pedal marks, along with a *rit.* (ritardando) and *a tempo* marking. The fourth system has *C*₄, *B*₄, and *D*₄ pedal marks. The fifth system includes *A*₄ and *A*₅ pedal marks. The score contains various musical notations, including chords, arpeggios, and fingerings (e.g., 1, 2, 3, 4).

MELODY with arpeggio accompaniment in left hand.

Andante.

The musical score is written for a single melodic line with an arpeggiated accompaniment. The key signature is E major (three sharps: F#, C#, G#) and the time signature is 3/4. The tempo is marked "Andante." The score is organized into five systems, each containing a treble staff for the melody and a bass staff for the arpeggio accompaniment.

System 1: The melody begins with a half note E5, followed by quarter notes G#5, B5, and A5. The arpeggio accompaniment consists of eighth notes starting on E4, moving up stepwise to E5. Fingering numbers (1-3) are indicated above the notes. The system concludes with a half note E5 and a quarter note G#5.

System 2: The melody features a half note E5, followed by quarter notes G#5, B5, and A5. The arpeggio accompaniment continues with eighth notes. The system ends with a half note E5 and a quarter note G#5.

System 3: The melody starts with a half note E5, followed by quarter notes G#5, B5, and A5. The arpeggio accompaniment continues. The system concludes with a half note E5 and a quarter note G#5.

System 4: The melody begins with a half note E5, followed by quarter notes G#5, B5, and A5. The arpeggio accompaniment continues. The system ends with a half note E5 and a quarter note G#5.

System 5: The melody starts with a half note E5, followed by quarter notes G#5, B5, and A5. The arpeggio accompaniment continues. The system concludes with a half note E5 and a quarter note G#5.

Dynamics and markings include *f* (forte) and *p* (piano) in the bass staff, and *cresc.* (crescendo) and *poco rit.* (ritardando) in the treble staff.

Study of Varied Forms of Technique.

Key of D \flat major.

The musical score consists of five systems, each with a treble and bass staff joined by a brace. The key signature is D \flat major (three flats: B \flat , E \flat , A \flat).

- System 1:** Treble staff has a sequence of eighth-note chords. Fingerings 4 3 2 1 are indicated above the first four chords. Bass staff has single notes with fingerings 1 2 and 1 2.
- System 2:** Treble staff has a sequence of eighth-note chords. Bass staff has single notes.
- System 3:** Treble staff has a sequence of eighth-note chords. Fingerings 4 3 2 1 4 3 2 1 are indicated above the first eight chords. Bass staff has single notes with chord markings C \sharp and E \sharp .
- System 4:** Treble staff has a sequence of eighth-note chords. Bass staff has single notes with chord markings G \sharp and C \sharp . A double bar line is followed by a sequence of eighth-note chords with fingerings 1 4 3 2 1 4 3 2 above them. Bass staff has single notes with chord markings E \flat , G \flat , and C \flat .
- System 5:** Treble staff has a sequence of eighth-note chords. Bass staff has single notes with fingerings 1 4 3 2 above the first four chords.

Two systems of piano music in B-flat major. The first system consists of two measures, and the second system consists of two measures. Each measure contains an arpeggiated chord in the right hand, with fingerings 1 4 3 2 indicated above the notes. The left hand provides a simple harmonic accompaniment with sustained chords.

Violets.

Theme showing practical use of these forms.

Three systems of piano music for 'Violets'. The first system shows a theme with a forte (*ff*) dynamic, featuring a melody in the right hand and a bass line in the left hand. The second system shows a melodic passage in the right hand with a mezzo-forte (*mf*) dynamic, followed by a ritardando (*rit.*) section. The third system shows a melodic passage in the right hand with a mezzo-forte (*mf*) dynamic, followed by a piano (*pp*) section. The left hand provides a simple harmonic accompaniment with sustained chords.

First system of the musical score. The right hand features a continuous eighth-note arpeggiated pattern. The left hand plays a series of chords: C# (F#4, A#4), Bb (Fb4, Ab4), Cb (Fb4, Ab4), and Bb (Fb4, Ab4). The system includes dynamic markings *cresc.* and *rit.*, and a fermata over the final note.

Second system of the musical score. The right hand plays a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand provides harmonic support with chords. The system is marked *Legato.* and *mf*.

Third system of the musical score. The right hand continues the arpeggiated pattern. The left hand plays chords. The system is marked *mf*.

Fourth system of the musical score. The right hand continues the arpeggiated pattern. The left hand plays chords. The system is marked *mf*.

Fifth system of the musical score. The right hand continues the arpeggiated pattern. The left hand plays chords. The system is marked *rit.* and includes fingerings (1, 2, 3).

First system of musical notation. Treble and bass staves in B-flat major (two flats). The tempo is marked *a tempo*. The right hand plays a continuous eighth-note pattern, while the left hand plays a simple harmonic accompaniment.

Second system of musical notation. The right hand continues the eighth-note pattern. The left hand has a rest. The system concludes with a trill in the right hand, marked *R.H.* and numbered 1-4, and a *rit.* (ritardando) marking in the left hand.

Third system of musical notation. The tempo is marked *a tempo*. The right hand continues the eighth-note pattern, and the left hand provides harmonic support.

Fourth system of musical notation. The right hand continues the eighth-note pattern. The left hand has a rest. The system concludes with a trill in the right hand, marked *cresc.* (crescendo) and numbered 1-4, with notes E# and G# indicated below the staff.

Fifth system of musical notation. The right hand continues the eighth-note pattern. The left hand has a rest. The system concludes with a glissando in the right hand, marked *gliss.* and *rit.* (ritardando), and a trill in the left hand, numbered 1-4.

Study of Broken Octaves.

Keep the wrist well toward the strings and connect the notes closely.

Key of B major.

MELODY in broken octaves.
Andantino.

First system of musical notation. The treble clef staff contains a series of chords and eighth notes. The bass clef staff contains a series of chords. The key signature is three sharps (F#, C#, G#). The system ends with a *rit.* marking and a final chord.

Second system of musical notation. The treble clef staff contains a series of chords and eighth notes. The bass clef staff contains a series of chords. The key signature is three sharps (F#, C#, G#). The system includes a *G⁴* marking and the text *En table.* and *a tempo*.

Third system of musical notation. The treble clef staff contains a series of chords and eighth notes. The bass clef staff contains a series of chords. The key signature is three sharps (F#, C#, G#). The system includes a *8va* marking.

Fourth system of musical notation. The treble clef staff contains a series of chords and eighth notes. The bass clef staff contains a series of chords. The key signature is three sharps (F#, C#, G#). The system includes a *rit.* marking.

Fifth system of musical notation. The treble clef staff contains a series of chords and eighth notes. The bass clef staff contains a series of chords. The key signature is three sharps (F#, C#, G#). The system includes a *rit.* marking.

Exercise With Melody Played by Fourth Finger.

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Cantabile.

Key of G \flat major.

[illegible]

Study of Keys Practically Little Used.

Exercise in the key of $F\sharp$ to show the possibilities of the key, which is seldom used because the enharmonic key of $G\flat$ is preferred, being in the open strings and with less complicated pedaling.

Andante.

The musical score is written for piano in the key of $F\sharp$ major, 4/4 time, at an Andante tempo. It consists of five systems of two staves each. The notation includes various chords, arpeggios, and fingerings. Chord symbols such as $D\sharp_4$, $E\sharp_4$, $B\sharp_4$, and $B\flat_4$ are used. The tempo changes from Andante to tempo and back to Andante. The piece ends with a *dim.* (diminuendo) marking.

Exercise in the key of $C\sharp$ showing possibilities of the key, which is seldom used because the enharmonic key of $D\flat$ is preferred, being in the open strings and with less complicated pedaling.

Moderato.

The musical score is written for piano and consists of five systems of two staves each. The key signature is $C\sharp$ major (four sharps: $F\sharp$, $C\sharp$, $G\sharp$, $D\sharp$). The tempo is marked "Moderato." and the dynamic is p (piano).

- System 1:** The right hand begins with a sequence of eighth notes: $F\sharp$ (4), $C\sharp$ (3), $G\sharp$ (2), $D\sharp$ (1), $F\sharp$ (4), $C\sharp$ (3), $G\sharp$ (2), $D\sharp$ (1). The left hand provides harmonic support with chords.
- System 2:** Continues the melodic line in the right hand. A label $G\sharp$ is placed above the left hand's accompaniment.
- System 3:** The right hand features a series of eighth-note chords. Labels $B\flat$ and $B\sharp$ are placed above the left hand's accompaniment.
- System 4:** Further development of the eighth-note chords in the right hand. Labels $G\flat$, $G\sharp$, $A\flat$, and $A\sharp$ are placed above the left hand's accompaniment.
- System 5:** The final system consists of a series of sustained chords in both hands, concluding the exercise.

Pansies.

H. E. PARKHURST.

Exercise with melody played by the thumb.

Key of C \flat major.

Andante.

p

L.H.

rit.

a tempo

L.H.

L.H.

p G^b C^{\sharp} *f* C^b *dim.*

Con espressione

F^{\sharp} D^{\sharp}

rit.

D^b F^b *pp*

Più lento.

pp F^{\sharp} D^{\sharp} *rit.* D^b F^b

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